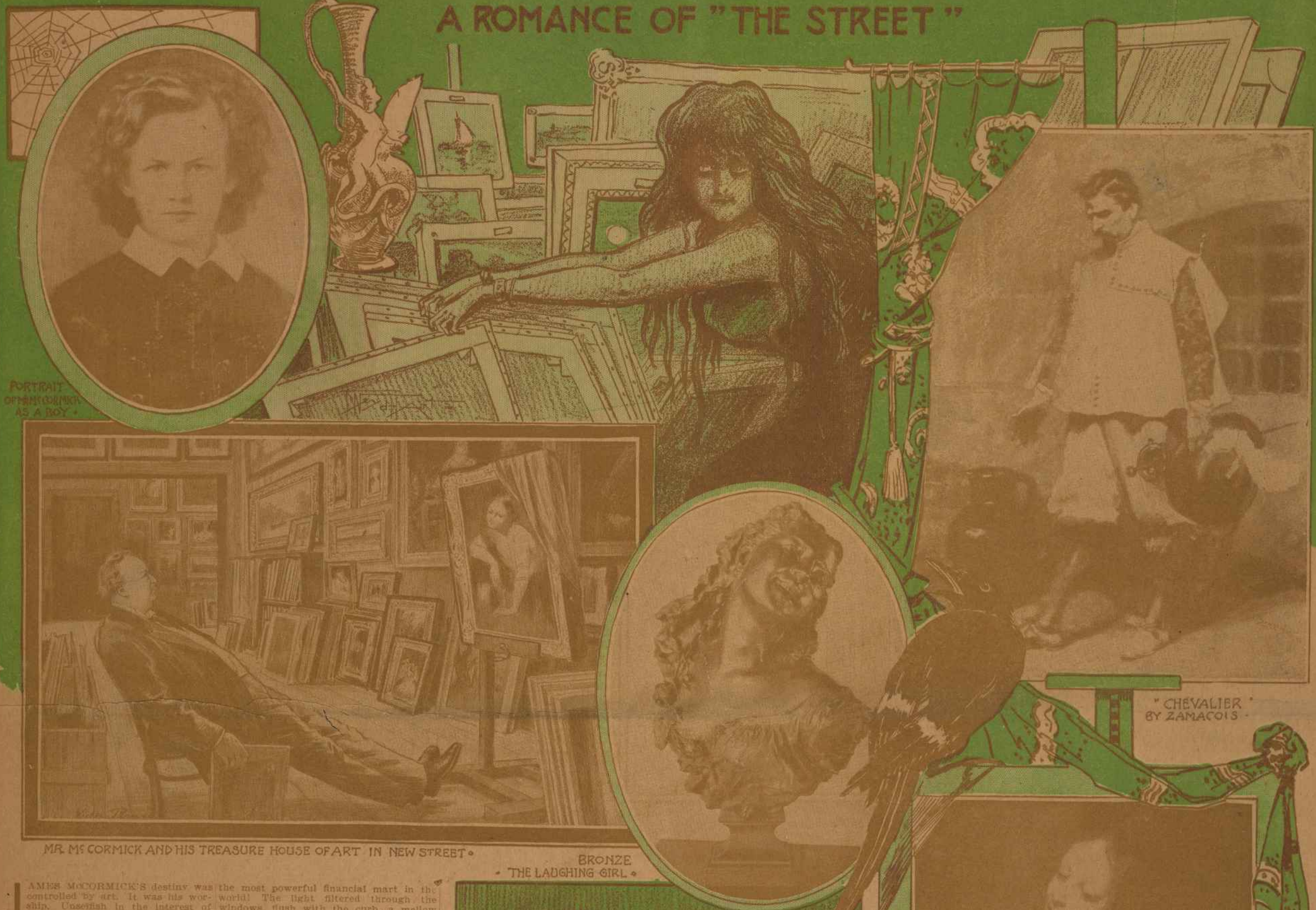


THE PICTURE MISER OF WALL STREET

JAMES McCORMICK, THE WEALTHY BROKER WHO KEPT OVER 700 COSTLY CANVASES IN A DINGY NEW STREET LOFT WHERE HE WORSHIPPED THEM DAILY
A ROMANCE OF "THE STREET"



MR. McCORMICK AND HIS TREASURE HOUSE OF ART IN NEW STREET.

BRONZE
"THE LAUGHING GIRL"

"CHEVALIER"
BY ZAMACOIS

"MAGDALEN"
BY AN UNKNOWN ARTIST

"THE SLAVE MARKET"
BY GEROME

"LANDSCAPE BY THOM"

JAMES McCORMICK'S destiny was controlled by art. It was his worship, his life, his love. He was a man of many faces, a man of many moods, a man of many passions. He was a man who had lived a life of luxury and ease, a man who had been a member of the most powerful financial mart in the world. He was a man who had been a member of the most powerful financial mart in the world. He was a man who had been a member of the most powerful financial mart in the world.

It is a narrative of exceeding heart interest. Here was a man who satisfied his yearning for art at the expense of millions. In the thrill and turmoil of early days of the street, when his mind was directed to the channel through which the financiers of thirty years and more ago struggled, Mr. McCormick's associations with such men as Jay Gould and "Jim" Fisk would have made him one of the factors in the financial world.

He repaid the outlook and withdrew when his promises were richest. He studied art because he loved it. His time and fortune became devoted to research among the archives in which reposed the life stories and romances of the old masters. Although never severing entirely his relations with Wall Street, he left that mart for years of study in the picture shops and art galleries of the Old World.

Years passed, and Mr. McCormick's stock of pictures increased. He secured a basement at No. 34 New Street that he might remain in touch with his old friends. It was a room thirty by sixty feet, and here he placed his books on art and filled the little place with all of his choice paintings.

It was a cloister of art. There the broker went to worship. Absorbed as he was in the paintings that he had taken so many years to accumulate, each picture representing a series of personal incidents and reminiscences which came to mind as he reclined in an easy chair, his last days brought him infinite peace.

Back again to the Street.
Six months before his death he surprised his friends by renewing his career in Wall Street, establishing his office at No. 27 William Street, in Lord's Court. And at that period Wall Street was resplendent, a new era had begun. For a man who had been so long from the busy money world it came as a new experience. There were many moments in the street when the broker might have been excused for forgetting his treasures in the dimly lighted basement in New Street.

Picture this scene, in the very heart of

the most powerful financial mart in the world. The light filtered through the windows, flush with the curb, a mellow beam falling athwart a mellow canvas. His artistic senses were fed in this manner. For hours at a time it was his wont to linger here until night fell and the canvas gradually faded among the shadows. He sought rest and found it, surely.

One picture would occupy the place of honor for perhaps a month, to be replaced by another, the first relegated to a dim corner of the room. It would require great persuasion on the part of the dealers to induce Mr. McCormick to bring out one of his works of art for inspection, and if he did so and prized it highly himself nothing could induce him to part with it. He refused time and time again advantageous offers. His friends were ever and always welcome to the den. He took pride in showing them his treasures.

Upon one occasion an artist friend discovered among the seven hundred pictures a Troyon. When it was brought from among the rows of canvases in a remote part of the room Mr. McCormick explained:

"Yes, yes; it's a Troyon. Really, I had forgotten that I had it among my collection."
Among the pictures known to be in this cloister below the curb is one painted by an artist of the Barbizon school, five by eight feet, a brilliant, many colored cluster of chrysanthemums. A picture that greets the view as one descends the iron stairway to the room in which the broker spent so many happy hours is a magnificent canvas, entitled "The Awakening of King Lear." It was at one time the property of A. T. Stewart.

As Mr. McCormick never kept a memorandum of his pictures, trusting their location entirely to memory, it is not known to-day just what his vault holds. He was a great lover of English art, and imported many examples of the most celebrated English painters, among which are works of Sir Thomas Lawrence, Sir Peter Paul Rubens, Sir Joshua Reynolds, David Wilkie, Constable and Gainsborough. The talent of Benjamin West was greatly appreciated. There hangs in the broker's home, at No. 34 North Oxford Street, Brooklyn, a portrait by West, to secure the companion piece to which Mr. McCormick traveled and spent more than a year, finally getting it from a member of West's family.

Another picture by West, "The Return of King Richard," is among the treasures. He imported one of the finest Troyons that ever left Europe. This is a cattle scene, now in a Pittsburg gallery, and is valued at \$25,000. There is hardly a private or public gallery of any prominence in the country which does not possess one or more paintings secured by Mr. McCormick. One of his greatest friends abroad was Thomas MacLean, whose picture galleries are patronized by the most exclusive of English and international art lovers.

Beautiful Phryne.
It is not amiss to mention another painting which Mr. McCormick owned. It is "Phryne Before the Tribunal." The story of the painting is well known. Phryne, having captivated a prince of the blood, was accused of witchcraft. She was already condemned by the stern faced members of the tribunal, when he who pleaded for her life resolved upon a spectacular defense. With a quick motion he tore from the beautiful body the clothing that concealed it.

Vibert painted a picture, of which the

broker was very fond, a brush story of the shepherd and shepherdess, one of the largest paintings that ever left the studio of the master. Standing near is a picture by Jacques, painted at a period when this versatile genius turned from depicting sheep to infusing grace in a herd of swine. It is one of the best works by Jacques, and Mr. McCormick refused many tempting offers for it. From the brush of McNabb, the Scotch painter, he had a grotto scene with the sirens captivating approaching mariners. He would never part with this picture.

Relations with the painter J. Crawford Thom, extending over a period of years, were among Mr. McCormick's happiest recollections. He met Thom when that struggling young genius was in need of a friend. He took Thom under his wing, sent him abroad to become a pupil of Corot, and Thom lived to repay that confidence. Mr. McCormick also assisted Paulkner, the marine painter. Together they travelled through England, Ireland, Scotland, Wales and Germany. In this way the broker got further and further

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